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to have been printed with any special care, so that in spite of their number really good Hiroshiges remain rarities.

The prints previously purchased by the Museum were from the Francis Lathrop Collection and were picked examples remarkable for their rarity and quality. Among them were some of the scarcest of the "primitives" and some of the most famous of the middle period, all in beautiful condition. Of Hokusai there were only some half dozen examples, but they were the ones that a collector would desire above all others. Of Hiroshige there was a complete set of the "Kisokaido", one of his best works, unusually well printed. The new accessions supplement these admirably. There are few early examples, but the men of the middle period are well represented. There is a fine series of actor prints of the Shunsho school and characteristic works by the other men, including a dozen or so of the triptychs or three sheet prints which were the highest efforts of the school. The Firefly Catchers of Utamaro is among them, also a fine and rare Kiyonaga, and three or four each by Yeishi and Toyokuni, where these very unequal masters show themselves at their best. Of Hokusai and Hiroshige there are numerous and characteristic examples. Nearly all of the famous series by the former are represented: the Views of Fuji, the Waterfalls, the Bridges, the Hundred Poems told by the Nurse; with enough miscellaneous work to give an idea of the multifarious activity of his later years. The same may be said of Hiroshige, among whose prints are many of fine quality including several of the Omi and Lake Biwa views, early work but unsurpassed later for delicacy and refinement.

Besides these prints in the Museum mention should also be made of the Brinkley Collection, presented to the Public Library some years ago by Mr. Charles Stewart Smith, which includes fine examples of the middle period, especially a series of the very best Utamaros. From these combined collections any one interested may obtain a sufficiently complete idea of the development, qualities, and beauties of Japanese prints, even though New York is

as yet in no position to rival the riches of some of the great public and private collections here and abroad. S. ISHAM.

THE LOCATION OF THE METROPOLITAN MUSEUM OF ART

MR. JOHN COTTON DANA, in his very suggestive and helpful article which he called "The Gloom of the Museum with Suggestions for Removing It," published in *The New Yorker* for October, 1913, has something to say about the location of museums in relation to their helpfulness to the community in which they are situated; and he argues, rightly enough, for central locations.

Mr. Dana's complaint that more museums are not so located is one with which most people will sympathize, especially those who have found out through experience what Mr. Dana has not discovered, why it is that more museums are not centrally located.

What follows is not intended to be controversial in character, but to show what forty-five years have done to the location of this Museum.

It is generally conceded that ease of access determines largely the attendance at any museum. In Italy, for example, those art collections placed in cities along the beaten track of tourists have an attendance much greater than collections of similar character and nearly if not quite equal value to be found in less accessible towns. The statement proves true also as regards American museums. The location undoubtedly influences the number of visitors; other things being equal, the museum most centrally located will draw the most people. The advisability of a central location for a public museum is therefore evident.

In these paragraphs I hope to prove that the location of The Metropolitan Museum of Art, however remote it may have been in 1880, warrants the designation "central" to-day.

The northward progress of business and of homes in Manhattan is too obvious a fact to need repetition. When the New

York City Hall was built, its northern façade was looked upon as on the edge of the city, and so it was finished less carefully than the other three sides. When the National Academy of Design in 1855 was looking for a suitable site on which to build, the lots on Twenty-fifth Street between Broadway and Fifth Avenue were "deemed too far uptown," and the corner of Fourth Avenue and Twenty-third Street was chosen. Now the Fine Arts Building is on Fifty-seventh Street and the National Academy of Design is at One Hundred and Ninth Street. So "the whirligig of time brings in his revenges."

The following interesting figures, which have been furnished by the Comptroller, William A. Prendergast, and George H. Chatfield of the Permanent Census Board of the City of New York, and are given in their words, compare the location of the Museum relatively to the population in 1880 and now.

"According to the returns of the federal census for 1910, 857,720 persons resided north of Eighty-second Street on Manhattan Island, or 36.7+ per cent of the total population of Manhattan Island, that being 2,331,552. [In 1880 only 7 per cent of the population of the old City of New York lived north of Eighty-sixth Street.] If the persons living north of Forty-second Street, on both the east and west sides of the island, be regarded as more nearly concerned with the Museum of Art than those living south of Forty-second Street, then 1,294,032 persons, or 55.5 per cent of the population are within its direct sphere of influence.

"Taking Forty-second Street as the lower boundary, Fifth Avenue as the dividing line, and Eighty-sixth Street as the upper boundary of the west and east portions, and the remainder of the island north of Eighty-sixth Street as a third portion, the following table shows changes in the respective portions:

	1880	1910	Increase
1. West side 42d-86th St.	197,621	282,451	84,830
2. East side 42d-86th St.	158,191	202,914	134,723
3. North of 86th St. both sides	81,800	806,674	724,874
Total	437,612	1,382,039	944,427
Manhattan Island	1,116,673	2,331,552	1,166,869

"Eighty-one per cent of the total increase during the thirty years occurred in the area north of Forty-second Street — 64.8 per cent in the area north of Eighty-sixth Street. At the same time the population of The Bronx increased from 51,890 in 1880 to 430,980 in 1910, while its estimated population at the present time, according to the method followed by the Bureau of the Census, is 535,877.

"The area within the immediate radius of influence of the Museum of Art has been interpreted as the section of Manhattan east of Central Park and lying between Fifty-ninth Street and One Hundred and Tenth street. Within some small possibilities of error, the population for this area in 1910 was 409,405."

Not only is the population much greater within the immediate radius of influence as defined by Mr. Chatfield, but the facilities for getting from place to place within New York City are assuredly greater than in 1880, when the following lines were in operation: Madison Avenue line (horse cars); Second Avenue elevated (steam); Third Avenue elevated (steam); Eighth Avenue surface (horse cars); Broadway line to Fifty-ninth Street (horse cars); Ninth Avenue elevated to Eighty-first Street (steam); Sixth Avenue elevated to Kingsbridge; Fifty-ninth Street crosstown (horse cars); One Hundred and Twenty-fifth Street crosstown (horse cars); and the Fifth Avenue stages.

After such a recital of facts, The Metropolitan Museum must undoubtedly be considered neither remote nor inaccessible to the majority of the people of New York City.

W. E. H.